PELPUP NEWS

SUMMER EDITION 1972 Number 23

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

MARLBOROUGH.
August 1972.

Dear Pelpups,

It may surprise some of you when I tell you that it was twenty-five years ago that I started my puppet-making business. In April we celebrated our quarter centenary with a grand party of 400 guests, comprising the workers and their friends and a number of people connected in some way with the firm. The Giant Bimbo was there to greet people as they came in and the centre piece was the two-tier cake in the form of the Magic Roundabout with Florence, Rusty and Dougal taking a ride. Five hundred colourful balloons with "Pelham Puppets 25" printed on each were suspended in an enormous net above the dance floor and were let down at the pull of a cord towards the end of the evening.

It is interesting to see how the puppets have changed over the years and how many characters have fallen out and become extinct. The most popular characters now are Bimbo, Horse, Witch, Cat, Skeleton, Mother and Baby Dragon, and, of course, the ventriloquial puppets.

You will find a page on some early animals. They may give you ideas for making your own as they are basically very simple. I was very fond of the Donkey and Wags. If any one has any of these—look after them—they may become valuable. I saw "Some Early Pelham Puppets" at an Antiques Fair a little while ago—they were priced at £5 each (their original price was 22/11d.).

There were very many entries for the puppet name competition and what was so surprising was the extraordinary number of strange made-up names which had to be discounted. The two winners were Susan Blok with thirty names and Paul Punnett from the U.S.A. with a similar number. You will find the list of names overleaf. That is a puppet for each winner.

The Playwriting Competition was won by three entries equally—Bill Molina, California, for "Professor Pickles's Time Machine"; Rivers Franklin, Louisiana, for "Do Witches Get Switches?"; and Peter Ellis for "The Dragon, The Witch and The Dog". That is a puppet for each winner.

There were four entries of equal merit in the photographic competition, so one puppet each goes to Philip Holland, Anthony Speakman, Mark Chester and Christopher Hodgkiss.

Now for a new competition: it is really a guessing game. Details will be found in the magazine, but I repeat—no further information or explanation will be given to individual members by post. Sufficient information has been given to guide you and the rest is up to you, just guess—on a postcard, please. There will be two winners each receiving one puppet.

I have included two good entries for the Group Activity Contest, for which I promised two puppets each. Would all prize winners please write and say which puppets they would like. I regret no ventriloquial puppets can be chosen.

Making stages and scenery seem to be a constant query, so I have found some new ideas on these subjects, which I hope you find interesting. Do try and

avoid the box-type stage. I know it is much easier to make and it is very suitable for glove puppets, but when string puppets are used they have to enter like paratroopers and exit like astronauts. The essential feature of a string puppet stage is that there should be no obstruction to hinder the puppet from walking on and off stage. This means that the front and back frames must be supported from the bottom, firmly and rigidly—that is why an upturned table with fixed legs provides you with the basic ingredients. The ideas on lighting must not be experimented with by the inexperienced, so do ask your father or older friend to advise you if they are electrically minded; if there is no one available please see your local electrician.

Good luck,

Pelpop

Most back numbers are still available at 6p (or 20 cents) each. If asking for a particular number, please give a second choice in case that number is not available

RESULT OF THE PUPPET NAME COMPETITION

Tyrolean Girl
Saxophone Player
Mitzi
Fritzi
Drummer
Frog
Pinky
Perky
MacBoozle
Skeleton
Minstrel
Bimbo
Geppeto
Dutch Girl
Pinocchio
Gretel
Hansel
Iz
Oz
Guitarist
Gypsy
Fairy
Girl
Giant
Boy
Prince Charming
Policeman
Schoolmaster
Queen
Tyrolean Boy

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PUPPET ACTIVITY CONTEST I

THE AQUARIUS PUPPET THEATRE

Members of the Group: —
Peter Ellis (Producer/Leader)
Carolyn Blake (Puppet Operator)
Kate Prinsley (Puppet Operator)
Chris. Heslop (Stage Manager)
Heather Race (Costume, Props)

HOW IT BEGAN

It all started in 1968 when myself and a friend used to make up little plays for my Pelham Puppets. We made a nice little theatre out of an old clothes horse and some lengths of wood and a few bolts. The stage was a piece of hardboard. We used some discarded curtains to drape the front and I bought some purple satin which my Nana made into lovely draw curtains. For a backcloth we had a black curtain. For lighting we had a batten of six-volt bulbs connected to the mains through a transformer. We used to give shows in this rather rickety theatre for my friends, brother and sister.

Then one day, a lady I know said that she was having a Coffee Morning in a Church Hall and would I like to do a puppet show there. I said I would be delighted, so my friend and I began to write the script. It ended up as "The Witch in the Wood". The show was a great success.

After this my friend moved out of the area. However, I met Carolyn who was interested in Puppetry. In Easter of 1970 we did another show at a Coffee Morning. That was very successful. Kate joined after this and the three of us gave a successful show in my bedroom to about ten people (it was a bit crowded). In 1971 Christopher and Heather joined the group and we did a show at a Children's Party.

I forgot to mention that in the summer of 1970 we got our present theatre. It is made of Handy Angle slotted metal (more details of this later on).

1972 has seen the formation of the new Witch Theatre. This is experimental, using new forms of puppetry which we have not tried before. We will experiment with open stages, black theatre, rod puppetry, etc. Our first production will be a new version of "Snow White", using a Panorama open type stage.

For the benefit of new members, the subscription of 15p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents
5 years $2

Please pay by International Money Order or Cash if more convenient.

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OUR PRODUCTIONS

Title	*No. of Puppets*	*No. of Operators*	*Title*	*No. of Puppets*	*No. of Operators*
The Magic Lamp	4	2	Rumplestiltskin	5	3
Variety Show	8	2	Witchery Work	4	1
The Witch in the Wood ...	4	2	The Enchanted Wood ...	4	1
Snow White	5	3	The Witch of Gloomy Wood	6	4

SCENERY

Usually we have a black backcloth, with coloured units made of cardboard in front of the backdrop. We seldom use painted backcloths and wings.

We also have a big white backcloth stretched over a frame so that it is tight. We use this with coloured lighting and standing units such as trees in front of this.

In one production we had a long length of wood with plastic ferns and flowers stuck in it. I was told after the show that it looked very effective.

SPECIAL EFFECTS (that we have used)

Rain: (1) For the sound of rain we used a sound effects record.
(2) For rain seen outside a window, we used a strip of cardboard with long lengths of cellophane, cut into fine strips. Then we put it behind the window and shook it slightly and shone a torch on the strips.

Snow: Polystyrene "crumbs" (made by rubbing together two pieces of polystyrene) dropped on to the stage.

Hail: Drop rice on to a wooden stage. It looks even more effective behind a gauze or net curtain.

MORE SPECIAL EFFECTS

Fire: (1) In grate. Little bits of mirror dangling from thread, which reflect the light and from the front it looks like the fire flickers.
(2) Big fire offstage, causing flickering. Make a sort of stand from wood or cardboard for the battery operated motor (available from model shops), and fix to base. The wheel revolves very fast when the motor is on and with a light behind makes a flashing fire-like effect on the backcloth.

THE THEATRE

Sizes: The masking curtains hang from a frame work eight feet high, by eight feet wide.

Colours: Masking curtains—black. Draw curtains—red. Drop curtains—purple satin. When we use the drop curtain we have a pair of orange wings for the proscenium.

Proscenium: The height is two feet six inches, but we usually use a border to reduce height to two feet.

The Stage: The stage is six feet long and two feet four inches in depth. On the stage floor is fablon. We only use this for Variety Shows. Usually we cover the stage with either a black stage cloth or a neutral colour cloth.

LIGHTING AND SOUND

We have a trough of five six-volt bulbs for footlights, connected to the mains by a transformer.

We then have three coffee tin floodlights and two floods for backcloth. We also use a strip light for backcloth lighting.

Just recently we have had a switch-board made for us. It has six sockets and six switches and a master switch.

For sound, we tape the whole show on a tape recorder. For sound effects we either use records or make our own effects..

PUPPET ACTIVITY CONTEST II

By Pamela Martindale

Having been interested in Puppetry for the past seven years I am recording events which have contributed towards the shows that my brother Steven and I will be performing this Christmas.

In 1964 whilst Steven was awaiting a heart operation and had to be kept quiet but amused, I made hand puppets and he looked forward to me coming from school to play with him.

As I made different types I tried to put them into a small play to make it more interesting and so the first kind of puppet I made led to my imagination working on other types.

The next puppets were rod ones made from washing-up mops, toilet roll cartons, scraps of material and animal faces. From these the Mop Heads were born and they performed to the Beatles music which was the pop group at the time.

I decided that some type of stage was required so a large cardboard box on top of the table made this, but I was not very pleased and left this in abeyance and set-to making other puppets.

The Gentlemen Songsters, as they were to be known, were made from kitchen roll tubes for the body, toilet roll tubes for the faces, joined by red card to give the effect of the mouth being open.

There are six in the group but two actually move their mouths by the insertion of a smaller tube inside to push up and down. Gollywog eyes, paper curled for hair and a hat and coat completed the outfit, and they sang to songs that are suitable to that type, e.g., Whiffenpoof Songs.

To make my hobby give satisfaction I required more puppets but I did not think I could make a string type so I started looking around second-hand shops and Jumble Sales, and in this way added three small Clowns and a Caterpillar.

My pocket money did not reach the amount for new puppets but Mum promised me one for Christmas that year and you can imagine my delight when I was given the Dutch Boy (Hans I called him) and also a Theatre.

I had a further surprise when one day I arrived home with a large box and a bedraggled stage marionette which had been given to me by someone who knew that I had shown an interest in Puppetry.

As we were not too sure we sent Lullabelle back to the factory to be sorted out and on her return I joined the Pelpup Club.

Steven was now in hospital and I spent my time getting a show together for when he came home. It made the three months pass and as Steven had not seen the Theatre he was delighted with the show I put on. The only trouble was that the puppets ranged in size from six inches to two feet. So Lullabelle was to act as Compère.

When Steven was up and about he had a real Birthday Party with friends and I put on a show for them; also he was beginning to show interest in the puppets and started to make "Space Things" as he called them, and some really weird objects came to be.

I asked Steven if he would help me work the rod puppets and also take charge of some lighting as I felt it would give a more dramatic nature, also sound effects.

The idea of a play was coming from all this and the 'Space Age' was performed at the next party. After this party one of Steven's friends told me that it was better than the show we had at school. We made 'Shadow Puppets' to use in our speciality act when all the puppets performed at a Christmas or Birthday Party.

I have been given the Old Man puppet, also I made a cloth puppet (Hayseed) who works sometimes with Lullabelle.

We have the 'Bottle Band'; as you may guess they are made from plastic bottles and have faces made from things like ping-pong balls, fishing floats, upside down small bottles, and each one holds a musical instrument.

In 1970 we decided to have a go at making a string marionette so off to the Library we went for all the books and plans to see what we could do.

I made the Ballerina from balsa wood and Steven made a Clown from dowells and blocks of wood and we were very pleased with them. Whilst at the library we saw posters regarding the Leisure '71 Exhbition and brought home an entry form to show Mum. "Of course," she said, "send it off, you can but try."

We entered the Mop Heads in the Theatre also the Ballerina and Charlie Clown, a two-foot puppet under construction, and they were accepted and the Exhibition was in April 1971.

1971 proved our best year as apart from the Exhibition we had been to see a show at the local theatre by Eric Bramall (who as you may know is a Wallasey man). We went backstage and he showed us his company of puppets and gave us his autograph. It was most interesting to see everything.

After our photograph being in the *Liverpool Echo* we were asked by the Playgroup to give them a show and we were really honoured when we realised it was to be at their Christmas Party and one hundred and fifty children were to be there; that included the Handicapped Children and their brothers and sisters. So we had to work to suit all the children and I was not sure what would be the best, but the reports afterwards proved we did right by doing the show to include the Hand, Rod and Shadow and String Puppets.

It was hard work and Steven excelled himself by being ready to do everything at the right time and we were afraid that the excitement may prove too much for him, as apart from the show a recording and photograph were being taken by the Wirral Cine Club. We were taken as the show was in progress and at the end of the show we were asked to go out in front to have our photograph taken with the puppets.

I am pleased to say Steven was all right and was soon ready to perform at his school as we were asked by a teacher who was at the party.

We have been backed all the time by Mum who supplied voice, and is back stage to help pass puppets on stage ready for any event that may come up, and when at home and we are making the puppets she seems to find everything we want no matter how unusual it is. That is why she is called 'Girl Friday', and Dad is always ready to get the car out when an outside party is on and set the stage up, as it is very large for us to do.

We are booked up over Easter and the summer holidays and in 1973. We were asked to exhibit again when the next Leisure '73 will be on and are asked to give an actual performance, so by then we will have had more experience.

I am pleased that my hobby gave pleasure to my brother and I hope in some way helped towards his recovery; also helped others enjoy a show that gave me satisfaction to make.

Professor Pickles' Time Machine

By Bill Molina, California, U.S.A.

ACT I

(Scene opens in the marvellous scientific workshop of Professor Pickles which contains colourful cardboard machinery and the Time Machine which is basically a large cardboard clock that is fancied up with any combination of interesting gadgets. Professor Pickles is tinkering with differen knobs, buttons and levers when the King and his court jester, Silly Socks, appear.)

(*Enter King and Clown.*)

Professor: Oh! Come in. Yes, do come in, sire (*he bows with respect*).

King: Greetings, good Professor.

Silly Socks: Howdy, Prof. What's cooking?

Professor (*a little annoyed by the clown's foolish slang*): What's cooking? WHAT'S COOKING, INDEED! Why, I asked you both here to see the EXTRAORDINARY Time Machine I just completed! Sire, can you imagine the incredible power this mechanism contains?

King (*sits down on small box or chair*): I am sorry, Professor Pickles, but I just can't seem to become interested right now. I have too much on my mind (*bends down shaking his head*).

Silly Socks: Sire! Maybe if you take your gold crown off you won't have so much on your mind.

King: Don't be silly, Silly Socks.

Professor: But can't you understand? (*his arms raised anxiously*). This apparatus is the ONE AND ONLY Time Machine in the whole kingdom! And, right here in my hand, I hold THE WAND which starts the time controls. This fantastic wand, when activated, sends everyone near it to some unknown place and time. Theoretically, this wonderful machine can do anything—ANYTHING!

Silly Socks: Can it chew bubble gum?

Professor (*almost in despair*): Oh, no, no, no!

King (*standing up*): You must pardon my disinterest, dear Professor, but I have SO MUCH to worry about. Today is the Queen's birthday and this evening I'm expected to have a dinner party in honour of Her Majesty. BUT, there will be NO GUESTS attending. All the subjects in my kingdom are sick in bed and are unable to come!

Silly Socks: Yes. Everyone in the kingdom has the flu or athlete's foot or something like that.

King: Professor, perhaps you can help me. You are my Royal Inventor. Maybe YOU can make the Queen's dinner party a success, You have all the brains in my kingdom, Professor Pickles. Please find a way to produce some merry guests to party at Her Majesty's birthday tonight (*he turns to exit—he begins walking out*). With that plea for help I must leave you. (*Silly Socks starts to follow King.*) Remain here, Silly Socks. Perhaps you can help the Professor have a brilliant brainstorm. (*King exits.*)

PROFESSOR: What brilliant brainstorm? This silly puddinghead will only give me a headache! (*Professor reconsiders. . . .* Well, maybe you can help me after all.

SILLY SOCKS: May I play with your magic Time Machine wand while you work, Professor?

PROFESSOR: Certainly not! This wand could be dangerous in the wrong hands.

SILLY SOCKS (*steps closer to the scientist*): Oh, please let me play with the magic wand.

PROFESSOR: No, puddinghead! And don't be such a silly bother.

SILLY SOCKS (*jumping up and down with excitement*): I want to play with the wand! I want to play with the wand! (*Silly Socks grabs the instrument.*)

PROFESSOR: No, no! Oh heavens, you've activated the control! (*Professor Pickles and court jester begin floating upwards off the ground.*) The Time Machine will whisk us away! Oh dear, oh dear, oh dear!

SILLY SOCKS (*laughing*): Ha haaa, this is fun weeeeee! But Professor, WHERE ARE WE GOING?

PROFESSOR: I don't know! . . . ONLY TIME WILL TELL! Oooooh! (*Both puppets disappear from sight.*)

ACT II

(Scene opens with Professor Pickles and Silly Socks descending into a dark murky-looking cave. On stage left is a large boiling cauldron and on stage right in the background is a large cage which holds 3 or 4 prisoners.)

PROFESSOR: Good grief! What kind of weird place have we come to?

SILLY SOCKS: If you ask me it's v-e-r-y spooky . . . it almost looks like an ugly witch's cave.

1ST CAPTIVE: And that's exactly what this horrible place is—an ugly witch's cave!

2ND CAPTIVE: All of us are her prisoners.

SILLY SOCKS: Prisoners of a REAL witch?

3RD CAPTIVE: Yes. But she's more than a witch —she's also a CANNIBAL!

4TH CAPTIVE: Tonight that ugly witch will stew everyone in her cauldron, then gobble us up.

(*Witch jumps into scene.*)

WITCH UGLY: HA HA HAAA!

(*Everyone gasps and screams.*)

WITCH UGLY: Well, I see I have two more "guests" for dinner tonight, heh, heh, and do they look DELICIOUS!

SILLY SOCKS: Leave us alone, you overgrown wart!

WITCH UGLY: Hee hee HEEEE! I think I'll throw this silly blabbermouth clown into my fiery cauldron first. (*Witch advances towards the clown, then pushes, shoves, and carries the court jester towards the bubbling brew.*)

SILLY SOCKS: Oh no! Unhand me, you villain! Help! Help! H-E-L-P!

PROFESSOR: Stop, wait! You shouldn't boil us alive. We have something that might help YOU.

WITCH UGLY: POOH! You have nothing, except toe nails for my brew, that could interest me!

PROFESSOR: That's where you're wrong, ugly witch. I have this special SPOON in my hand that you could STIR your bubbly stew with.

WITCH UGLY: Heh heh heehh, you may be right. I could use a spoon. My brew is getting too lumpy with all those fat spiders in it.

PROFESSOR: Well, believe me, it's my pleasure to loan it to you. Here, take it. (*Witch advances to touch Time Machine wand and immediately begins to rise off ground.*)

WITCH UGLY: EEEK! What's wrong! I'm floating away! I'm vanishing! Oh no no no! You tricked me, Professor! Curses! C-U-R-S-E-S-S-S!

SILLY SOCKS: Hurrah! Hurrah! When that ugly hag grabbed Professor Pickles' Time Machine control, she vanished into another time dimension.

1ST CAPTIVE: Oh happy day. Our lives have been spared!

2ND CAPTIVE: We are all safe.

3RD CAPTIVE: Your clever courage has saved us, Professor.

4TH CAPTIVE: How can we repay you?

PROFESSOR: Well, come to think of it, there is one big favour I might ask of you.

EVERYONE: Certainly. Ask—we shall obey. What can we do for you?

SILLY SOCKS (*interrupting*): Be our special guests at our Queen's birthday party.

1ST CAPTIVE: Golly-gee-willakers!

2ND CAPTIVE: How wonderful. Of course we'll come.

PROFESSOR: Good! Then, let's all concentrate very hard on my Time control. Concentrate on returning us home.

SILLY SOCKS (*rising*): It's working. It's working. We're on our way back to the kingdom.

PROFESSOR (*also rising*): And we'll be just in time for the birthday celebration!

ACT III

(Scene opens at the Queen's birthday banquet in the King's Royal Hall. The room is gaily decorated for the special occasion. There is a long rectangular table lengthwise to the audience and all the party guests are seated here. The King and Queen are seated at the head of the table facing the audience.)

EVERYONE: Happy birthday to you,
Happy birthday to you,
Happy birthday, your Highness,
Happy birthday to you!

QUEEN: Oh, thank you. Thank you one and all. This is the most magnificent celebration I've ever attended.

SILLY SOCKS: It's a birthday "fit for a queen", wouldn't you say?

KING: Absolutely; it's most impressive. And our party guests couldn't be a more friendlier group.

PROFESSOR: Thanks to this Time Machine control these good people were able to attend our happy festivities. But, I can't say the same for that ugly witch we came across. The Time Machine mechanism sent her to God-knows-where.

SILLY SOCKS: Oh dear! Speaking of the devil, look who's about to zoom down on us.

(*Witch Ugly floats down on to the banquet table.*)

KING (*stands, arms raised*): Good heavens! what is the meaning of this?

PROFESSOR: What an unlucky coincidence; the ugly witch was sent to the exact same place as us. It only took her longer to get here. Oh bother, bother, bother!

1ST CAPTIVE: We're all doomed!

2ND CAPTIVE: Oh, horrors!

QUEEN: Silence please. Be silent for a moment. (*She sits up and moves closer to the witch who is still sitting on top of the banquet table.*) Hello, Mrs Witch, How would you like to join the fun? Will you party with us?

WITCH UGLY: What's this? You want to be NICE to me?

QUEEN: Of course I do. Hasn't anyone ever been nice to you?

WITCH UGLY: No, everyone treats me badly. That's why I act so wicked and mean. I get

angry because no one wants to be friendly with me.

QUEEN: Then don't give your loneliness another thought. I'll be your friend. We'll all be your friends.

PROFESSOR: Yes, certainly. Would you like some chocolate birthday cake?

SILLY SOCKS: And here's some sherbert ice-cream. Would you like some too?

1ST CAPTIVE: How about some pink lemonade to go with that.

WITCH UGLY: Oh, everyone is being so kind. I think I'm going to cry crocodile tears!

KING: Well, your Highness, I see you and everyone else has enjoyed this sudden but pleasant birthday surprise.

QUEEN: Yes, your Majesty. I have received the best gift a person can receive—I have a new friend. And I believe Mrs. Witch would be perfect as my personal Royal Sorceress.

KING: Of course. A new friend is far more precious than all the birthday gifts in the world. Happy Birthdlay, by dear Queen.

EVERYONE: Happy Birthday!

Do Witches get Switches?

By RIVERS and DOT FRANKLIN, Louisiana, U.S.A.

Time: Christmastime.

Place: Deep Woods.

Character: WITCH.

ACT ONE.

(*Christmas music is playing in background as witch paces back and forth.*)

WITCH: Listen to that noise. Listen to that racket. A witch can't even go about her work this time of year without "Deck the halls with boughs of holly" (*singing in a mocking way*), "Tra la la la la la la la", eeeeeeeeyow, I'm sick of it! I'm sick of it, you hear out there (*sneering at audience*). All of you who are singing those la la la songs, I'll get even with you.

At least they have stopped that noise for a little while. Now I can think. (*Music begins again.*) Oh, no! Oh, no! I should move farther away into the woods.

Music stops.) Oh, how I hate this time of year! Everyone is going about so happy and smiling. They say, "Merry Christmas to you and a Happy New Year." Well, this year I'm going to spoil it. You just watch and see. I'm going to spoil it, yes sir, that's what I'm going to do.

Now, let me see. How do I do it? I can't put a spell on every person I see with a smile. No, that would take years and years because every person I see has a big smile . . . just look around.

Do you know who is causing all this happiness? That fat little man in a red suit who laughs all the time and has a beard as white as snow. That's who it is. Santa Claus. He comes around to each home on Christmas Eve and fills stockings with toys and candy and all sorts of goodies. I'd put in poison if it was me!

(*Witch goes over to her empty stocking hanging on nearby tree and feels to see if anything has been left for her.*) (*Very sadly she says:*)

I always hang my stocking and he never comes to my house. (*Very meanly she says:*) Oh, that villain! Just wait, just wait until I get my spell going. I'll make that man turn into a spider. Then I'll drop him in a pot of boiling brew, that's what I'll do.

(*Hunts around for things she will need to drop into her brewpot.*) Let's see. I need the eye of a newt, frog hair, five warts, chicken blood, heart root, lizard tail, and mushroom tongue. That ought to do for a good brew.

What beautiful thoughts I have (*as she bends over pot and stirs and makes hand motions over pot.*) Dum-dee-dum-dee-dum (*chanting.*) Witches brew, boil and toil, search the winds from here to there, and bring me the old man with the snow white hair.

(*Stops all motions.*) What, no Santa? My brew must be weak. (*Motions are very fast.*) I'll keep workng. Thiat man must be got rid of immediately!

(*Music starts again.*) No, no, not again. I have got to keep working. (*Music continues as witch stirs and stirs over her pot. Music stops and witch throws up hands.*) Oh, no, oh, no. My frog hair is missing. That's what's wrong. My frog hair is missing. That jar was empty! Someone must have stolen my frog hair. I needed them. I have got to go down and find some more frog hairs. Just keep boiling brew, just keep boiling. I'll be back in a little while.

CURTAIN.

(*Voice pretending to be Santa calls from backstage and says as he rings some jingle bells*): Ho, Ho, Ho. What deep dark woods these are. I have never been here before. Look at that pot over there. I do believe someone is cooking something. My goodness, it looks like a witch brew. Say, look at that stocking hanging on that tree. I wonder if witches should get switches? Ho, ho, ho. Do witches get switches? Let me see what I have in my bag for a witch. Now it is filled. I must be on my way because it is getting late and I have so many boys and girls to visit tonight. Goodbye, little witch home. Merry Christmas.

ACT TWO.

(*Curtain opens as witch swings back on to stage and the stocking has been filled so that the audience can see candy and little wrapped gifts sticking out.*)

WITCH: Now to get on with my work of turning Santa Claus into a spider. That wretched man never has filled my stocking. I'll get even with him.

(*As witch turns to what she thought was an empty stocking she jumps with happiness.*) What—what—what's this! My stocking, my stocking. Oh, dear me. Wheeeeeeeee, candy, presents, happiness, joys. That man came and filled my stocking while I was looking for frog hair. Wheeeeeeeee, stop boiling brew. Lucky for me I didn't have any frog hair or that man would be a spider by now. Lucky for me, lucky for Santa.

(*Starts singing Jingle Bells, jumps over boiling brew.*)

Merry Chrstmas everybody and a Happy New Year, too.

END.

The Dragon, The Witch and The Dog

By PETER ELLIS, Middlesbrough.

Characters: DRAGON, WITCH, DOG.

Scene: The entrances to two caves.

Props: Trick notice and trick plant.

(*Dragon appears in entrance of right cave.*)

DRAGON: Hello, it's a nice day, isn't it? I am the dragon. I can breathe fire. I'll just pop into my cave and get my fire started, then I'll come back to talk to you. (*Exits into cave.*) . . . (*Enter Witch, left, with a suitcase. Music. She comes in slowly and looks around her. She puts down her case. She turns the notice round so that it reads: SOLD.*)

WITCH: That's right, sold (*to audience*) I've just bought this cave. I am a witch and I can do magic. I suppose you wouldn't want to see any of my magic? . . . you would? Oh! . . . all right. Watch this:

Ipsum dipsum lipsum blow
magic flower come and grow!

(*Flower grows from ground right to top of set.*)

Oh no, stop, stop—oh dear, oh goodness me, I'll have to find my magic spell book to stop this. (*She picks up her suitcase and hurries into her cave . . . short pause. Dragon comes out of his cave.*)

DRAGON: Hello—I got my fire going. I thought I heard someone talking. It must have been my imagination. (*Sees plant.*) Hello, what's this? This wasn't here before, I am sure. I know, I'll burn it away. (*He breathes—red light on plant and it shrivels up.*) There—I'll go and have my tea. See you later. (*Exit into cave. Enter Witch.*)

WITCH: There, I've found a spell to get rid of this . . . aaagh! It's gone! Now how on earth did that happen? (*Enter dragon quietly.*) Surely I can't be seeing things. (*Turns round.*) Aaagh! I am seeing things! Who are you?

DRAGON: I am the dragon and I live here in this cave.

WITCH: Oh, pleased to meet you. I am the witch and I am your new next door neighbour.

DRAGON: Hello. You'll have to come in sometime for tea and toast.

WITCH: Thank you. I've just moved in today.

DRAGON: I hope you will like it. This is a very nice area.

WITCH: I'd better go now. I've got a lot of unpacking to do.

DRAGON: All right then. See you tomorrow?

WITCH: Yes. (*She exits into her cave.*)

DRAGON: Oh good, a new neighbour. I didn't like the last one. Well, I s'pose I'd better go to bed. G'night.

(*SEMI BLACKOUT.*) (*Right cave swivels round completely to show inside of dragon's lair. There is only a chair and a bed. Dragon is in the bed snoring very loudly. Lights come on, dim. . . . Enter dog, who growls softly. Dragon wakes up.*)

DRAGON: Who's there?

DOG: I am the dog and I am lost and have nowhere to stay. Do you think I might stay here for the night?

DRAGON: Of course you can. Just come near my bed and sleep there.

DOG: Of thank you, Mister Dragon, you are very kind.

DRAGON: You will keep me company—I get very lonely.

DOG: So do I.

DRAGON: Would you like to stay for ever and be my friend?

DOG: Oh, thank you, dragon, I'd love to.

DRAGON: Good, Now let's go to sleep.

DOG: Thank you, dragon, goodnight.

DRAGON: Goodnight, dog.

(*SEMI BLACKOUT—cave swivels round again to entrance.*)

(*Lights on full. Dog is coming out of cave.*)

DOG (*shouting to Dragon*): I'm just going for my morning walkie. Be back soon. (*Exit.*)

(*Enter Witch from her cave.*)

WITCH: I'm so hungry. I forgot to buy something to eat yesterday, and today the shops are closed. Dear me, what can I do? (*Enter dog.*) Ooh, look. Do you see what I see? It's a little stray doggie. Come here, doggie.

DOG: Grrrrrrrr.

WITCH: Come to Witchy.

DOG: Grrrrrrrr, grrrrrrrr.

WITCH: Right, I shall have to use magic.

Twiterwhoo
Doggie come to me
Twiterwhoo, twiterwhoo,
come and make a doggie stew.

(*Dog slides across stage to Witch, who picks him up and carries him into her cave. . . . Enter dragon.*)

DRAGON: S'funny. I wonder where the dog is? I'll go and ask the witch if she has seen the dog. Hello, Witch.

WITCH'S VOICE: Yes, Dragon?

DRAGON: Have you seen the dog?

VOICE: Why yes.

DRAGON: Where is he?

VOICE: In my tummy.

DRAGON: GRRRRRRRR! (*He goes inside the Witch's cave. Growls heard. Witch shrieks, then lets out a horrible scream. . . . Silence. . . . Slowly Dragon comes out with dead Witch in his mouth. He drops her on the floor.*)

DRAGON: Oh, the poor dog. This nasty wicked witch ate him. Well, one bad turn deserves another. Now I will eat her, the wicked creature. (*Turns back on audience and pretends to eat her. Lights fade out.*)

DRAGON: Mmmm, not bad, quite tasty, this'll do for dinner for the next few days. Pity about the dog——— (*etc., etc. . . . voice fades out.*)

THE END.

Pelpups Write

GERALD LOUGHLIN.—I have with my brother, who is also a Pelpup, got a small Puppet Group going. We have eight puppets (all yours) one of them being a Kit, which I made into a Queen. We have a stage three feet by two feet by two feet high and are at the moment waiting for the lighting to be fitted up. We find this size stage quite adequate, being so small we use simple scenery.

BEVERLY CARRICK.—I have a good idea for back drops. Old calendars with pictures on. I am lucky as my father is a Sales Representative for calendars and he gives me his old samples.

TRACY ROMVIK.—Lately we've been giving some puppet shows to our family and friends at gatherings. We usually make up our own puppet shows such as Bear's Royal Find, which is about a bear who starts a rock collection and later finds that his rocks are really a part of the missing Crown jewels, which have been covered with dirt. Some of the special effects we have used have made our puppet shows more interesting. One that has been especially handy is filling a straw or small tube with powder or flour and blowing it out. This is good for smoke and explosions. For scenes when our puppets look from the outside to the inside of a building, we've used cardboard figures to create silhouettes. Something else we plan to do is use the Colt puppet in the beginning of a show and the Horse later on as though he had grown up.

GLEN GIBBS.—I thought you may be interested to hear of my latest plays. The Witch was in one recently and she had an underground hideout full of computers. I had been saving things for a long while to make weird scenery. I covered a box with silver foil and put various switches and light bulbs (from torches) on the outside, to look like a computer. On the walls, I had strips of coloured cardboard. One wall was supposed to be a metal vault, which was broken into. This was silver foil stretched over a wooden picture frame. In the interval, I pushed a hole in it and went round the edges with a match to make it look as if it was blown up. If anyone tries this, be careful the foil is the only thing to look as if it is blown up.

ANTHONY ROBERTS.—I have made a bearded ghost using a table tennis ball with 'Christmas Floss', a product of Woolworths, as hair and beard. This is glass fibre which must be handled carefully. A bulb is put in the table tennis ball and you get a very weird ghost. 'Christmas Floss' is also useful for spiders' webs and mist.

GLEN GIBBS.—I am enclosing a script for the play writing competition. I have shortened it as much as I could but if it is still too long, by all means shorten it. I have performed it during last summer, but it was much longer. Each scene lasted a whole afternoon! I split scene two up into three parts, with Iz, Pupieno and Bengo each having a part to themselves. I find a comedy is much easier to do than a serious play. In scene two the skeleton's hands and legs come in singing "I ain't got nobody," then said "This is a scarey play, we'd better stick together" and the rest of the body appears. I think also a play is much easier to perform if you let the puppets speak to the audience as Frankie Howerd does in "Up Pompeii! ". This way if you have some sort of accident you can make the puppet look up at the operator and say something like "What are you doing up there?"

I would like to say that I thought the readers' ideas were very good. I especially liked the Robot puppet; I hope to make one soon. I would also like to thank you for Jan Bussell's article "On Turning Professional".

Although I do not record my plays on tape, I do record any records and sound effects for it in the correct order. I have just acquired the first and second B.B.C. sound effects records which are extremely useful. I think they are very useful in plays, especially ones for the older children, who expect to hear everything, as well as see it! There are no copyrights to these records so there's no bother as far as that is concerned.

I wonder if you or other Pelpups could help me. I would like to use some of that type of heavy gas used on television in one of my plays. I have tried to find out what it is, but no one seems to know. It would have to be safe and preferably it would not have to be heated. So if anyone knows where to obtain it or how to make it, I would be very grateful if they would let me know.

In my next plays, I am going to stick some kind of cellophane across the front of the stage. This stops anything from falling off the stage. It can be quite annoying to have a hand coming in in the middle of a house exploding, etc., to put back a bit of scenery.

With summer plays coming up soon, I thought you might be interested to hear about a record I found which sets the right sort of relaxing atmosphere for a summery play. I'm afraid that it is from an L.P., but I expect you can buy it as a single. It is called "It's Summer" and is by the Four Tops, and is on the L.P. "Motown Cartbusters Volume 6". The same record is on another L.P. called "Nitty Gritty", where it is sung by Gladys Knight and the Pips, but as this is quite old, I don't think you could still get it. Anyway, if you would like to buy it, it will be on the Tamla Motown record label.

PETER TUDOR.—A simple idea for chairs and stools for puppets. Chair: An upturned margarine tub stapled to one the right way up with half the rim cut away, then covered with material or coloured paper. Stool: An upturned margarine tub covered with material or coloured paper.

MARTIN MACGILP.—Last year my friend (Frances) and I did a show with your Horse lying on the stage floor, all bandaged up, with your SM Boy standing over him singing "Broken Hearted" by Ken Dodd, your SL Giant singing "My Name" from "Oliver". We had "Consider Yourself" also from "Oliver" sung by Jack Wild and Mark Lester (I'm one of their fans).

MIKE RITTER, Edmonton, Canada.—I have a very keen interest in photography as well as puppetry, and until I performed a show for the teacher's children at a staff Christmas party (at which I earned $15.00 or about £6), I realised the great opportunity for special effects if I combined both interests of photography and puppetry. So I now have an excellent method of split second scene changing, and with results extremely realistic and professional. The secret . . . a slide projector. A slide projector enables me to produce magnificently detailed and realistic scenes of *any type of subject* I choose, plus the fact you can change the scene in a matter of one second, without worrying about backdrops and special lighting effects. It's all on a small 2 x 2 inch card you can store anywhere! You can take the picture yourself, or buy it in a store.

Technical points are extremely easy too. All that has to be supplied is a large piece of white paper, the slides, and of course the slide projector. The paper is attached to the back of the stage (equipped without a back beforehand so the projector can shine on it from behind the stage, and through the paper producing an image on the side of the paper the audience sees. This way the puppet will cast no shadows). All the puppeteer has to worry about is not getting his shadow in the way. This is a much easier matter than it sounds, and most especially with regular sized stages.

Now the stage is equipped with a great way to make "instant" scenery and an easy way to change it quickly. (If you want to get really well equipped, a remote control cord is great.)

DAWSON CORLEY, Louisiana, U.S.A.—Thanks so much for the Geppetto–Santa Claus puppet. It really helped out in the variety shows. I used my regular "undressed" Santa for "The Great Sleigh Mystery" and our third show was the "Littlest Angel". It was by far the best! We used dry ice to create heaven and transformed the set by use of lights and dry ice without closing the curtain. It was really effective. We had about four angel processions and with the dry ice it was very easy to pull them across with strings without the strings being visible because of the haze the dry ice put on the floor of the stage.

Now to new business. As you know I am very interested in theatre. This summer I will be working on the *Young America Production Team* for Universal Productions which owns the Our Little Miss Pageant. We will be staging several of the state pageants starting in June and then do a nationally televised show of the international finals in Miami in August. We will also be staging the International Finals of the World's Ideal Miss Pageant.

ANNE SMITH.—Last term we did a play based on "Horrors" from the magazine. It was called "Macboozle Loses His Way". We did it to the whole of our school. We have seven people in the group we have just made up. Now for a hint. In "Macboozle Loses His Way" there was a lot of spells and disappearing. We tried making talcum powder puffs but found just the talcum powder not strong enough and you could see through it. We mixed flour with it and it became much stronger. To puff it we simply mixed it, put it on the bottom of the box, got your mouth level with it and blew.

GLEN GIBBS.—Here is a rough picture of a piece of machinery I have made for my play. It is made of cardboard covered in silver foil. I put a torch in the centre which shines through the holes at the top. It took me a whole evening to make, but it looks very effective. I find the best way to cover the cardboard is to cut out the shape for covering and then cut out the silver foil about half an inch bigger all round. Place the silver foil down on a table (plain side up) and flatten out all the creases and bumps. Then cover the shape with that white glue and place it on the foil. Fold the overlapping pieces of foil over and it is finished. If any glue gets on the outside, rub it off immediately with a wet rag.

KEVIN BREWER.—It has been a very good year for me and my puppets; together with my friend Stephen Power we have performed a lot of successful plays. I have got ten puppets altogether, some of them are faily new. I am the writer, director and stage manager and Stephen is the editor and property master. Together we call ourselves The Puppeton Puppeteers. I have got a spare room in which we do our plays and on the floor of our stage we have a special hole where a pipe leading to the back of the stage puffs smoke for special effects.

PAUL M. HOLGATE.—I have planned two shows already. First another one of my "Puppet Spectaculars" for my Grandmother and my Aunt when they come to stay, also a play (possibly "Trouble at the Stores" by A. D. Turner, Magazine No. 11) for a few friends. I hope my brother, an electrician, will be at hand both these times, as he has proved invaluable before, and I always find it hard to operate the curtains, lighting, sound and puppets at the same time.

MARTIN HAWTHORN.—I am writing to tell you about April 13th, a Thursday. I am going to Nottingham Children's Hospital to do a show called "The Power of the Red Ball". I made it up myself. I work the puppets and do everything backstage. My brother works the lights during the scene change, he also does magic tricks and a ventriloquist act. We call our theatre "The Green Glen Theatre" and do not charge, although we do get some money. I hope all other Pelpups have as much luck as me.

TONY SMITH.—My Puppet Troupe is coming along fine; we are now about to tackle "The Sleeping Beauty" Walt Disney-wise! I have now added quite a few more puppets to my collection, a Horse, Sailor, Cat, Red Riding Hood—I think that's all so far. I like your SL King and Queen very much, but I do think that they are a little expensive.

I have also bought your Puppet Stage which I think is excellent and I am using it for designing scenery sets at home. I have also used it for my last Christmas Pantomime which was "Jason and the Golden Fleece", which I performed at home for the family. The scenery which I had from you just before Christmas was really better than I expected it to be. I am hoping to have your Market and Kitchen scenes soon.

Your Cinderella puppet is very good; does she have a removable dress with a dress of rags underneath?

DAVID LEECH.—I think many Pelpups will (with myself included) agree with Doug Davidson, from the United States, that puppetry is very rewarding, if one is interested and keen enough to work hard to reach absolute success. I am pleased to say that my performances were successful, but they required five years' experience, determination and hard, enjoyable work. I found it was best not to try anything too ambitious at first, but to make progress as I performed each show—every show was different and generally better than the one before. Keep in mind the age group of your audience (it is better to have a show too short than too long. I found the following procedure successful:

(a) Under eight years—about 15-20 minutes, with of course PLENTY of variety and no long songs, conversations, etc.

(b) Nine to eleven years—about 30-40 minutes. A performance longer than forty minutes requires at least one interval. And probably most important of all, INCLUDE the audience, have the puppets talk to them and suggest that they sing with any songs, or even dance (remembering to keep the situation under your complete control). A long show can become boring; it is best to leave your audience wanting more. They will ask you to come again if you do. And when possible, repeat a certain act if requested to do so, but ONLY ONCE. Never give the audience everything you've got, but a carefully selected variety of acts and puppets. To conclude, always try to leave the audience spellbound, happy and laughing. If you can do this, your show could be classed as a success, and you will be asked to perform again and again by the same and other audiences.

MARTIN HAWTHORN.—I hope you received my last letter telling you about me going to Nottingham Children's Hospital. The show went very well, thank you. The children really enjoyed it. If any of your readers want to doa show at a Children's Hospital I am almost positive that the nurses and children would be pleased.

On May 25th I went to my Mum's Junior School to give the first years a puppet show as they had been watching Picture Box which was doing a three-part series on puppetry. So I showed them forty-five minutes of my one hour music hall, which I did from 3.15 p.m. till 4 p.m. At 4 p.m. I started again to do my show till 8.15 p.m., when I was to stop. So I did non-stop a five hour show. Would you please put in the 23rd magazine what is the longest marionette show in England non-stop, thank you. I did the show at the Junior School Fund Raising Evening. Altogether about 350 people watched the show.

GERARD LOUGHLIN.—At time of writing I am starting to work out our Summer Show. It will be a variety show, with at least one new puppet. We try to have at least one new puppet a show. Every Christmas we give a Royal Command Performance in the presence of Queen Esmeralda the 60th, who plays the part of the Queen in "Tomjo". As you can see she is one of your puppet kits. I did her hair and my mother made the dress. Calibar the Wizard is another kit puppet and again I did the face and the hair, my mother the costume. And my mother also made the cloak for Andy. All of our puppets have names, the Dutch Boy is Roland, the Gypsy Girl is Natasha. Even the Queen has a name, Nogastick Clash!

DEBORAH WILLIAMS.—In Magazine No. 20 there was a play called "Sir Launcelot Rides Again". I was thinking of adapting this play for my own use in a play. I haven't got a knight puppet, so I had to use Bimbo dressed up as a knight. The best way to do this was to use cardboard and baking foil (this is better to use than chocolate-wrapping foil). First I cut out two shapes of cardboard, slightly different, for the breast and back plates; these were covered in foil and a hole punched in both of the top corners (1). Wool or string is threaded through these and can be tied with a loose knot. The hat was made like a flat pill-box hat. I cut out a strip of cardboard about two inches deep, and the circumference of Bimbo's head. This was sewn round firmly with double thread to prevent disaster as the cardboard was very springy. For the lid I cut out a circle with a diameter of about ½" larger than the circle of the base. This leaves ¼"round the top. This had little notches cut in it, which were bent down and stuck inside the base of the hat. This was covered with foil when dry. I did not make a vizor because it had to be extra large to come down easily over his nose and so spoilt the effect of the uniform. I found this quite sufficient to make Bimbo look like a knight and could be used for any puppet (human).

KEVIN MITCHELSON.—A few weeks ago my cousin, his friend and I did a show entitled "The Ghost Hunters". We made ghosts out of white handkerchiefs. We found a good routine to use in a play (where possible) is the one that pantomimes use, i.e. the actors shout out "Oh! no there isn't" and the audience shouts back "Oh! yes there is". This gets small children into the mood of the show. We did this show to about ten children and charged no entrance fee. I think I can safely say that the children thoroughly enjoyed themselves.

DAWN FOYLE AND SANDRA STOCK.—If you haven't got a giant, any male puppet can be turned into one by adding wooden legs from the knee down and cover all in baggy trousers.

To give the effect of a crown we used a large mirror instead of a back cloth.

Some ideas for a Band. Shakers can be made from small containers filled with beads. Drums are tins arranged around the puppet. This is especially good for baby dragon. A puppet dancing on a tambourine makes a noise and also looks pretty.

Cocktail sticks are just the right size to use as swords and there are sets of cocktail sticks at Woolworths. Plasticine is very useful for sticking swords and shakers on to hands and moustaches from Christmas crackers on to faces.

ROBYN ROOME, British Columbia, Canada.—For your Pinocchio we cut out the middle finger of a pink rubber glove, folded it over twice and sewed up finger. A tiny piece of Velcro tape sticking together was glued on Pinocchio's nose and matching piece inside nose. It lengthens his nose whenever he tells a lie—and children think it is very funny! The sticking tape is good for passing objects to another puppet, i.e. gold coins to Pinocchio stick to Velcro on Pinocchio's sleeve. Thank you for giving the whole family a great deal of fun, although Father gets all the sticky technical problems to solve!

The following Pelpups would like pen friends:—

HELEN CRAIG, 1 Abbeydale Park Rise, Totley, Sheffield, 173PB, Yorkshire, would like an English-speaking 14-17 year old from: Florida U.S.A., Nauru Island, Hawaii, Singapore or Puerto Rico. Hobbies are Reading, Writing, Modern Dancing and Stamp Collecting.

JOY PERRY, 21 St. Bernards Road, "Elmhurst", Olton, Solihull, Warks., would like a pen friend from anywhere in England as long as he or she is English, aged between 12 and 14 years, and interested in Puppetry, Swimming, Reading, Writing and Drama.

RUTH OLDFIELD, 1 Whitesmocks Avenue, Durham, a girl aged 8-9 years old anywhere except British Isles. Interested in Stamp Collecting, Reading and Writing.

MELANIE EVANS, 16 Manor Farm Road, Bitterne Park, Southampton, would like a pen friend from anywhere in the world. She is 10 years old and interested in Puppetry, Swimming, Music and Reading.

HILARY MCGILL, The Manse, The Parade, Marlborough. Girl between 9 and 10 years old living in Canada, U.S.A., France, Holland or Germany, and interested in Animals, Swimming, Puppetry and Poetry.

STEPHEN WIGHTMAN, 55 Cranbourne Road, Patchway, Bristol, BS12 5OZ. Anywhere in Europe except Britain but able to write in English. He is interested in Puppetry, Stamp and Coin Collecting, Reading and Television. Aged between 16 and 17.

JANE CHESTER, 27 Hunt Lea Avenue, Grantham, Lincs. Boy or girl living in Austria between 11 and 12 years old, English/German speaking. Interests: Puppetry, Drawing, Animals and Craft.

YVONNE FURLONG, 413 Westbourne Grove, Westcliff-on-Sea, Essex, whose hobbies are Swimming and Stamp Collecting, would like a pen friend (boy or girl) anywhere in the world aged between 13 and 14.

JOE SELPH, Rte., 5 Dover Road, Clarksville, Tenn. 37040, U.S.A., 13-14 year old boy or girl anywhere in the world, but English writing, with interests in Puppetry, Ventriloquism, Acting and Cycling.

EMIR DUFFY, "Oakfield", Hettyfield, Douglas Road, Cork, Eire. Boy or girl, 12-13 years old, English-speaking, living in France, Scotland or Wales. His hobbies are Puppetry, Carving, Ballet, Running and Riding.

MATTHEW FALOWFIELD, Telegraph Station, St. Mary's, Isles of Scilly. Pen friend anywhere but South Australia. Interests: Reading, Riding, Cookery, Bird Watching.

JO-ANN ROONEY, 137 Sunningdale Road, Tyseley, Brimingham, B11 3QI, would like a pen friend in England, a girl about 9-10 years old. Her hobbies are Football, Ice Skating, Rugby, Writing Stories and Swimming.

LINDSAY FERRIS, 21 Courtney Road, Slades, St. Austell, Cornwall, girl from France aged 12-13 years; interested in Puppetry, Stamps, Reading and Cycling.

GAIL FORBES, 39 Gilcomstoun Land, Aberdeen, Scotland. Girl aged 10-11 years from China or Mexico, Japan, U.S.A. or Canada. Hobbies: Knitting, Dancing, Television, Writing and Brownies.

DEBORAH BONNETT, Central Farm, Aveley Road, Upminster, Essex. Girl from Australia interested in Swimming, Puppetry, Cookery, and aged between 9 and 10 years.

DAVID PILGRIM, 6 Europa Road, Lowestoft, Suffolk. Girl or boy, aged 13-16, from England, America, Italy. Hobbies: Pets, Puppetry, Riding.

PHILIP JONES, 43 Westminster Road, Morecambe, Lancs. Anywhere in the world, aged 12-13. Interested in the Theatre, Puppetry, Amateur Dramatics and Music.

LINDA RUSSELL, 32 Windsor Road, Alresford, Hampshire. Girl living in British Isles, aged 11-12. Interested in Swimming, Guides and Reading.

AVRIL PRICE, 83 Coniston Avenue, Daiton, Huddersfield, Yorks. Boy or girl, 11-13 years old, from Canada or America, interested in Horse Riding, Puppetry and Acting.

NICHOLAS VEREBELYI, 1 Gibbons Road, Grove Park Estate, Sittingbourne, Kent. Boy from anywhere in the world aged 11-12 and interested in Art, Writing and Puppetry.

DENISE BLAYNEY, 222 Maesyrhandir, Newtown, Montg., Mid Wales. Girl from America between 13 and 14 years old interested in Puppetry, Drawing, Swimming, Animals and Music.

DAVID PICKERSGILL, 20 Hillcrest Avenue, Burniston Road, Scarborough, Yorks. Girl or boy, 11-13 years, anywhere in the world but English speaking. Hobbies: Stamp Collecting, Puppets.

ANN PARRY, 30 Claughton Firs, Oxton, Birkenhead, Cheshire. Boy or girl 11-12, anywhere in the world.

KAY SIMPSON, 62 Roscoe Crescent, Weston Point, Runcorn, Cheshire. Pen friend from anywhere in the world; her hobbies are Ice Skating and Swimming.

JULIE MAINWARING, 11 Lavelle Drive, Cliftonville, Coatbridge, Lanarkshire, Scotland. Girl 11-12 years from France, Switzerland or Holland. Interested in Ballet, Reading, Riding and Puppetry.

HELEN HOWARD, 7 Monastery Road, Clondalkin, Co. Dublin, Ireland. Girl, 11-13 years. Anywhere in England. Hobbies including Tennis, Puppetry, Reading, Fashion and Pop Music.

JANE WOODWARD, "Wendover", 30 West Road, Weaverham, Northwich, Cheshire. Girl or boy, 12 or 13 years. Anywhere in the world including England. Her interests are Puppetry, Modern Dancing and Stamp Collecting.

PAT SINGLETON, 32 Springhill Grove, Penn, Wolverhampton, Staffs. Pen friend from anywhere, aged 12-13. Hobbies are Swimming, Dancing, Horse Riding, Woodwork, Puppetry, Art, Ice Skating and Cycling.

LYNDA KENNY, 30 Canberra Crescent, Hemswell, Gainsborough, Lincs. Girl or boy, anywhere in the world.

JULIE ELLIOT, 8 Maytree Walk, Hove, Sussex. Pen friend from anywhere in the world, aged between 9 and 10. Hobbies: Ballet, Music, Horses and Puppets.

DAVID AMES, 26 Parkview Drive, South Hadley, Mass., U.S.A. Boy or girl aged 9-11. Speaking English and interested in Magic, Puppetry, Circus, Drama, Art, Music and Ice Skating. (Any one or two of the interests will be all right.)

TINA BATE, 1 Swift Lane, Langley Green, Crawley, Sussex, would like a pen friend (girl) aged 12 years old. English speaking and interested in Reading, Writing, Embroidery, Stamp Collecting and Swimming.

ELIZABETH LEE, 767 East 21st Street, Brooklyn, New York, 11210, U.S.A. Boy or girl aged 9-10 living in England or Continental Europe, corresponding in English. She is interested in Ballet, Piano, Roller Skating, Drama, Writing, Nature and Puppetry.

NIGEL CLARKE, 51 Clifton Road, Runcorn, Cheshire. Boy or girl living in England or Wales and interested in Puppetry, Art and History. Nigel is 12 years old.

JULIA ANN BERNARD, 107 Overland Drive, Sidney, Ohio, 45365, would like a pen friend from the ages of 13-16. Interests are: Puppetry, Cello, Piano, Banjo, Cooking, Fashions, Boating, Animals and Friendships; boy or girl.

HOW TO MAKE A PERMANENT PUPPET STAGE.

Puppets must be able to walk on & off stage, just like in the Pantomime & therefore a box type structure is no good. This is why the basic essentials for a puppet stage are four main supports. A soundly constructed table with fixed legs gives you a good start.

When you have found the right table — dont take the kitchen table (without asking mother), turn upside down & examine legs to see if they need tightening up.

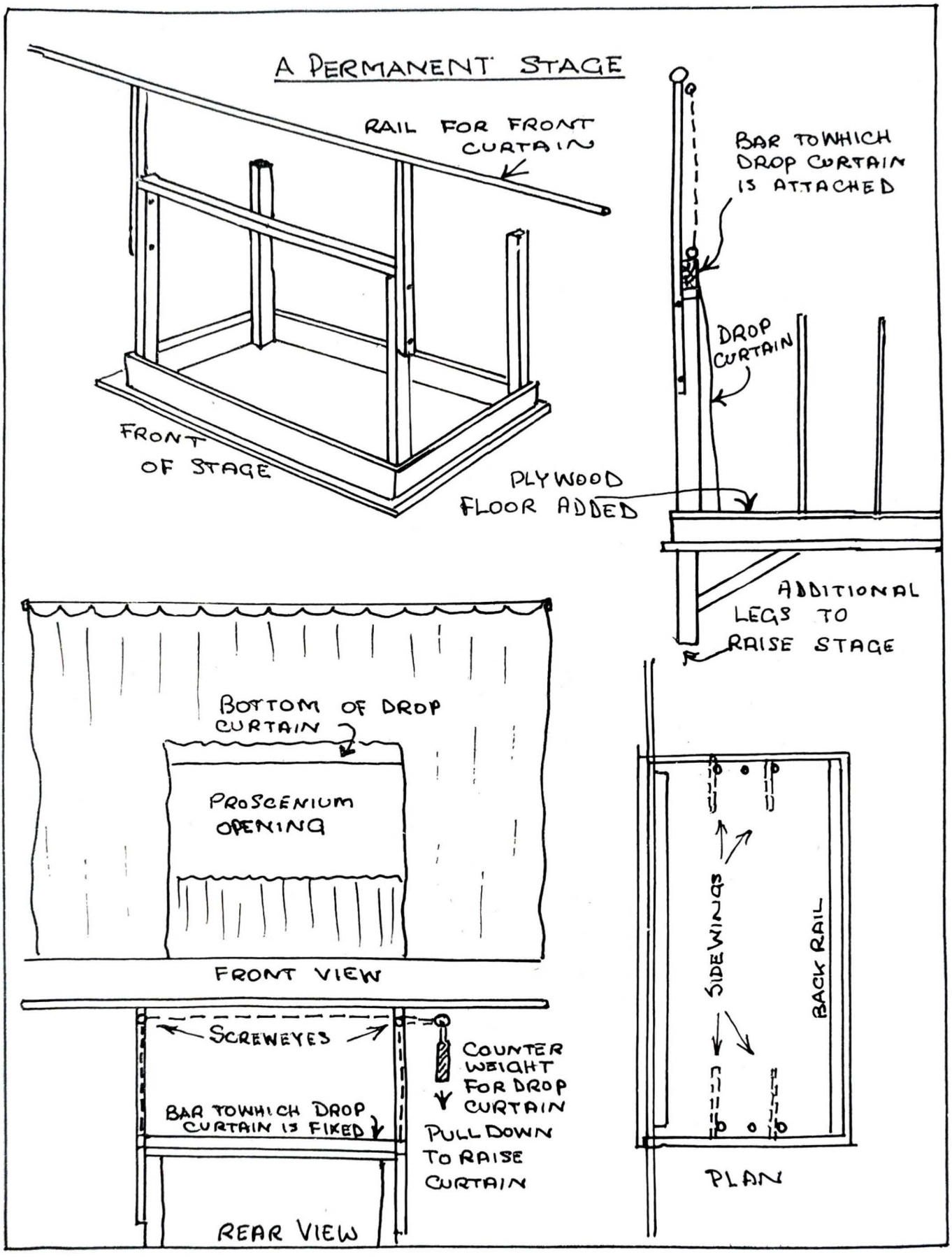
A piece of 5 ply, the size of the frame holding legs, makes a good firm floor for the stage. Cut squares out at each corner for the legs. Nail or screw down to frame. Now cut a bar say 2" x 2" to bridge the front two legs to form the Proscenium opening & across the back two legs to form the back-frame & bar to rest your elbows on while working the puppets.

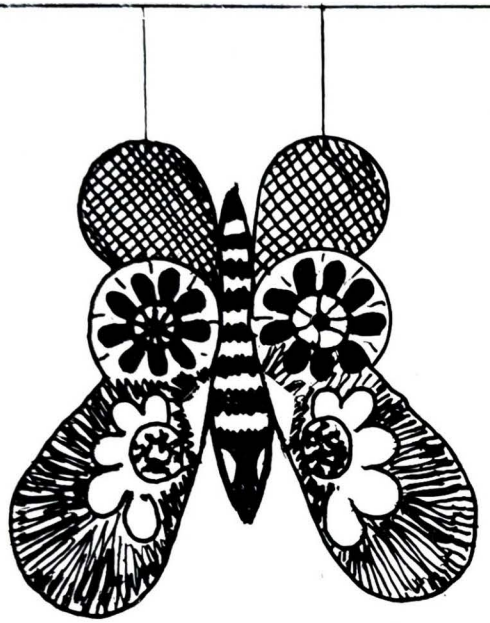
Now two supports say 2"x1" are fixed to either side of front frame to hold a long curtain bar, or a metal pipe would do.

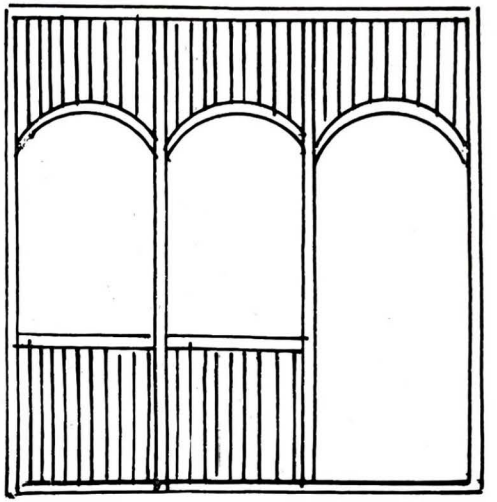
A front curtain can be draped from this horizontal bar or large curtain rings can be used for hanging the curtains if the rail is a metal tube. After the curtain is hung an opening is cut to correspond with the stage opening. Allow for hemming round the edges when cutting. Take down & machine round the opening. Return curtain to rail & Tack or drawing pin the piece of curtain below the opening, to the front edge of the stage floor.

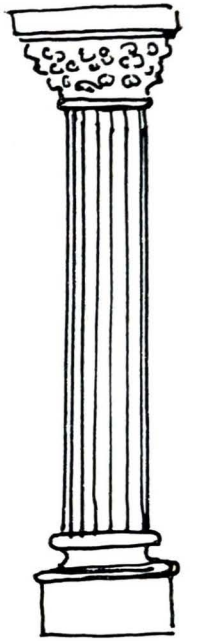
Draw curtains can be fixed to the bar above the opening, or a drop curtain, which I think is easier to make & also to operate (illustrated opposite) can be used, or you could have both. The drop curtain consists of one piece of material, gathered & fixed to a bar, which rests on top of the proscenium opening. It is raised by pulling the counter-weight down, see bottom diagram.

Sidewings can be mounted on hardboard or 3-ply & cut out. The wing should then be attached to a ½" dowel which protrudes about 3" below. Two or three ½" holes can be drilled on either edge of stage to receive the dowels supporting sidewings. They now have Two or three different positions in which they can be placed, or two sets of sidewings can be used in one scene. Avoid jagged edges on sidewings or the strings of the puppets will get caught on them.

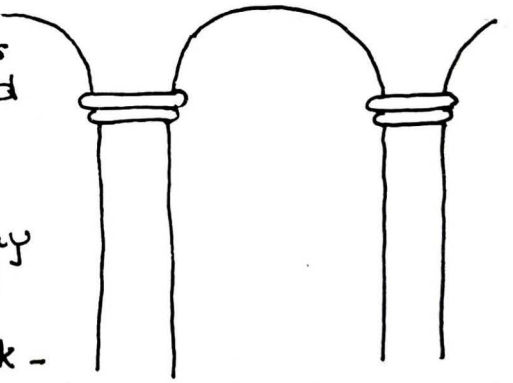

A PERMANENT STAGE
RAIL FOR FRONT CURTAIN
FRONT OF STAGE
BAR TO WHICH DROP CURTAIN IS ATTACHED
DROP CURTAIN
PLYWOOD FLOOR ADDED
ADDITIONAL LEGS TO RAISE STAGE
BOTTOM OF DROP CURTAIN
PROSCENIUM OPENING
FRONT VIEW
SCREWEYES
BAR TO WHICH DROP CURTAIN IS FIXED
COUNTER WEIGHT FOR DROP CURTAIN
PULL DOWN TO RAISE CURTAIN
REAR VIEW
SIDE WINGS
BACK RAIL
PLAN

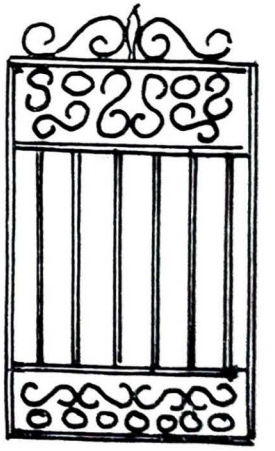






IDEAS from the Black & White Ministrel show. These Classical shapes cut out in 3-ply or thick cardboard in the way of arches, gates, urns, Columns are very striking when painted white against a black velvet background.

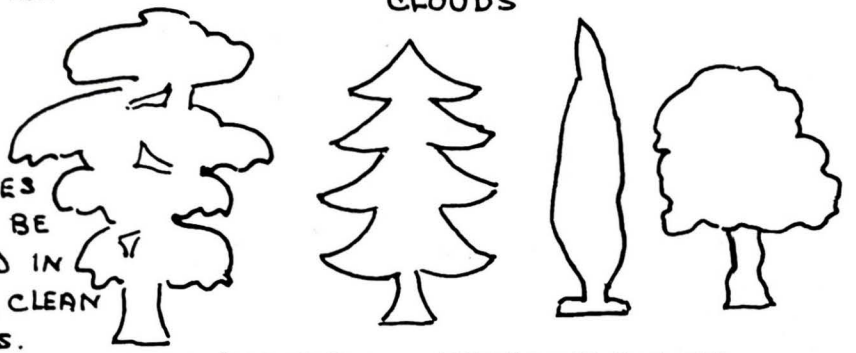




If you have colour T.V. you may remember those large (I should think about 6ft tall) beautiful butterflies, suspended in the back-ground. The illustration above is how I remember them. I thought you might do something similar if you could find some perspex. Draw them out, a good 9", cut them out, & colour them very brightly. Suspend from two nylon guts, against the background.

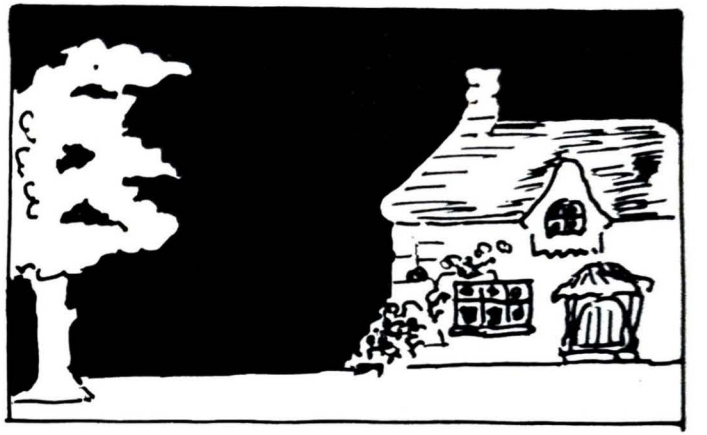
CUT-OUT SCENERY to place against a black velvet back-ground.

CLOUDS

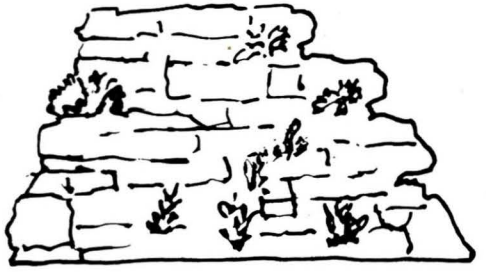


ALL PIECES SHOULD BE PAINTED IN BRIGHT, CLEAN COLOURS.

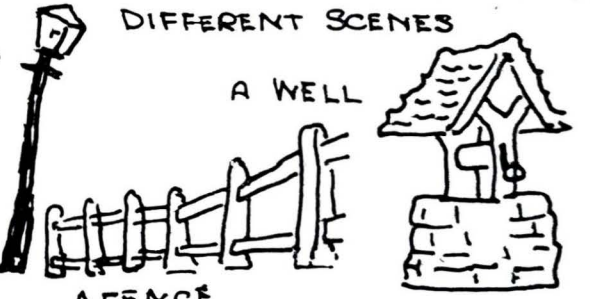
MANY DIFFERENT SHAPES FOR TREES



PIECES MAY BE INTERCHANGED TO GIVE DIFFERENT SCENES



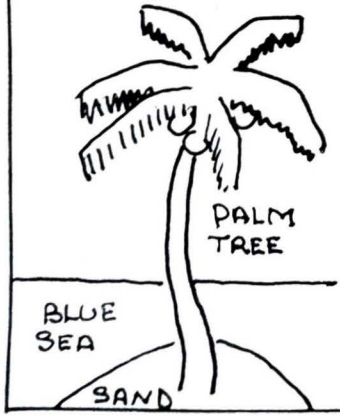
OLD GARDEN WALL



A LAMP POST

A WELL

A FENCE

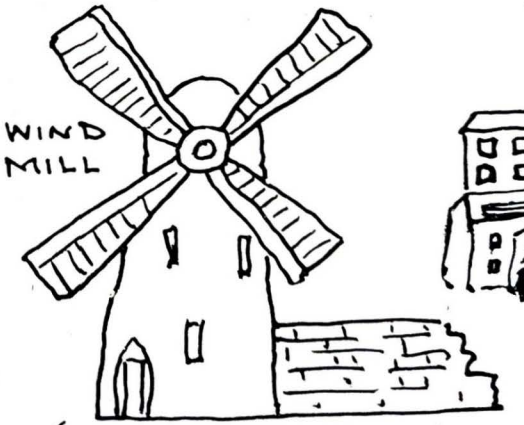


PALM TREE

BLUE SEA

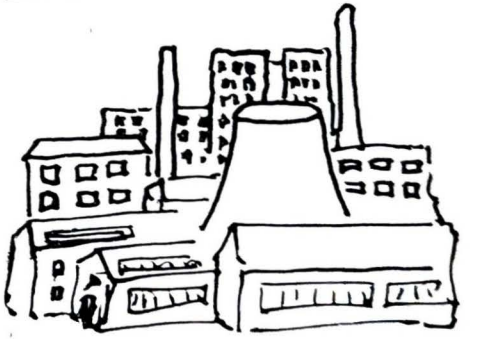
SAND

MARKET STALL



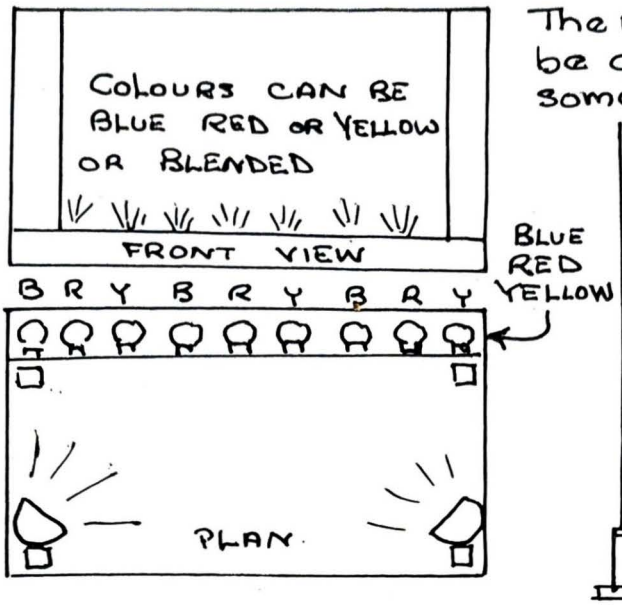
WIND MILL

(USEFUL FOR DUTCH PAIR)

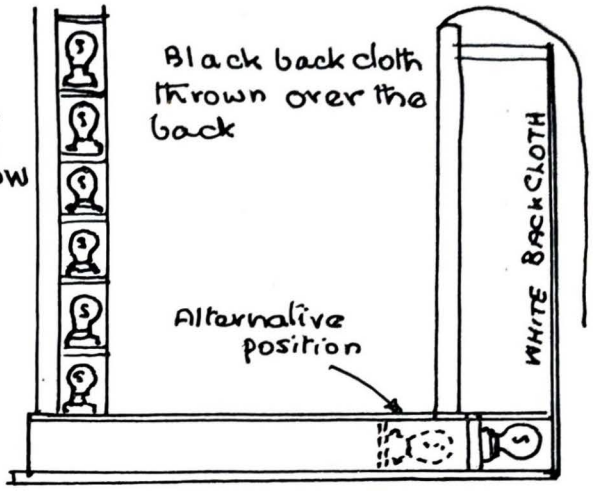


FOR AN INDUSTRIAL SETTING

IDEAS FOR LIGHTING



The wiring of these lights can be quite complicated, so seek some adult advice.



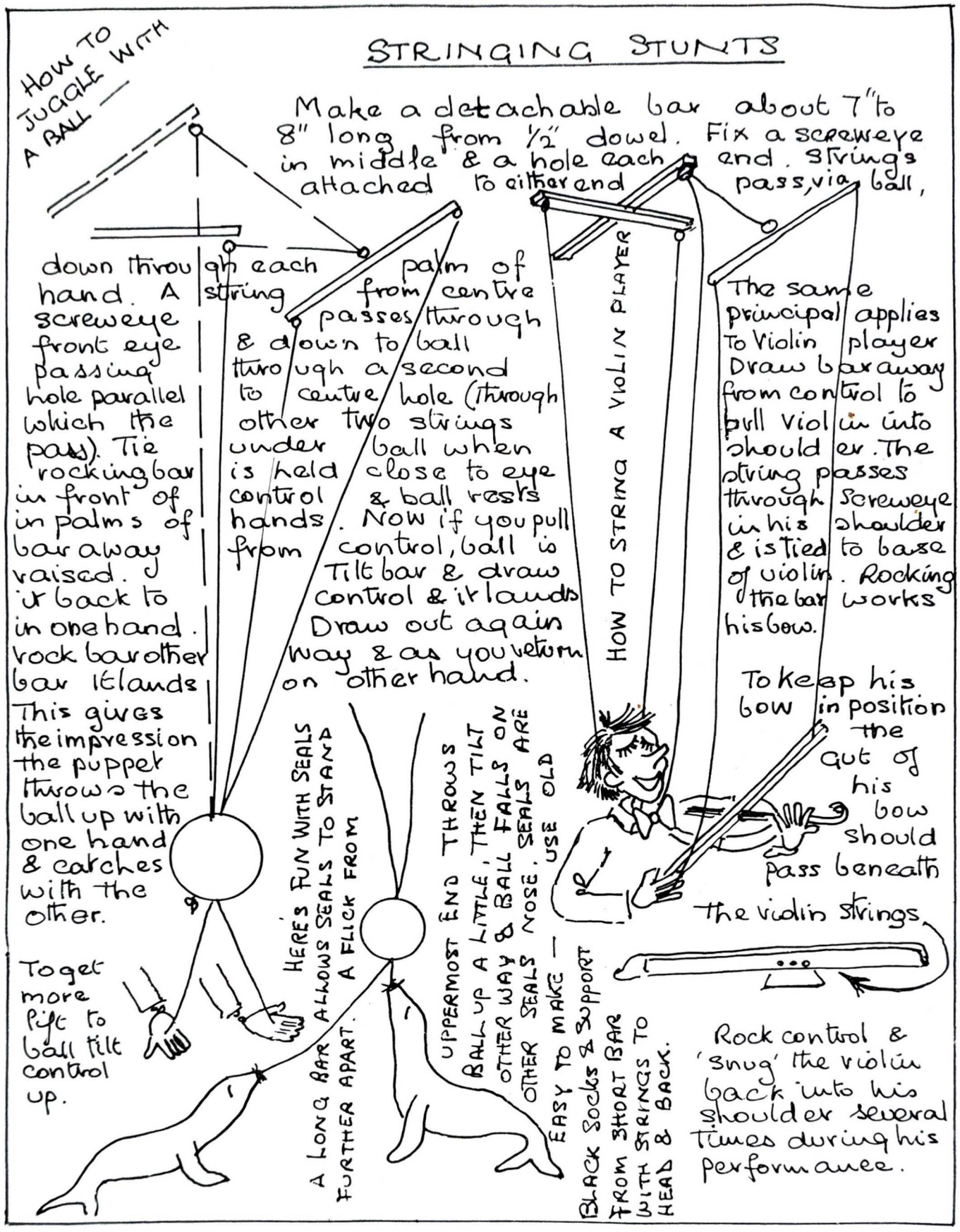
A trough of up to 6 bulbs in batten holders can be fitted on either side. These can be wired altogether in parallel on one switch or separately & controlled by different switches. This is useful if you are going to use colour filters over the bulbs, or over some of them.

I have shown a row of coloured bulbs let in a trough at the back of the stage, level with the floor. As illustrated the trough is an additional piece with its own white back cloth. But if you like the idea as a permanency you can cut the trough into the back of the table frame & cover it with a strip of perspex. See dotted outline, it is not in the way when not in use. Then your permanent back cloth would be a white one & then black velvet one would hang down infront, to be thrown over when the white one is required.

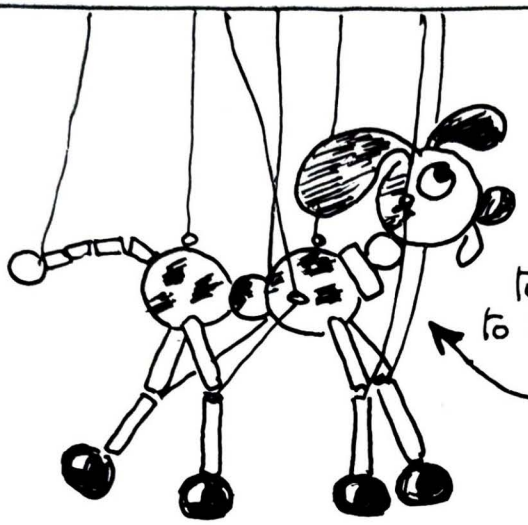
This makes a very effective background for musicals & any entertainment where no specific setting is required At a flick of a switch you can produce changing colour effects.

There are many exciting things you can do with lighting, colour blends & shadows. Most theatres today make tremendous use of lighting, giving more emphasis to it than to scenery. Study all shows on T.V. & look out for new ideas, that you might be able to use in your shows. If you do see something of interest, write in, so I can pass it on, in the next magazine.

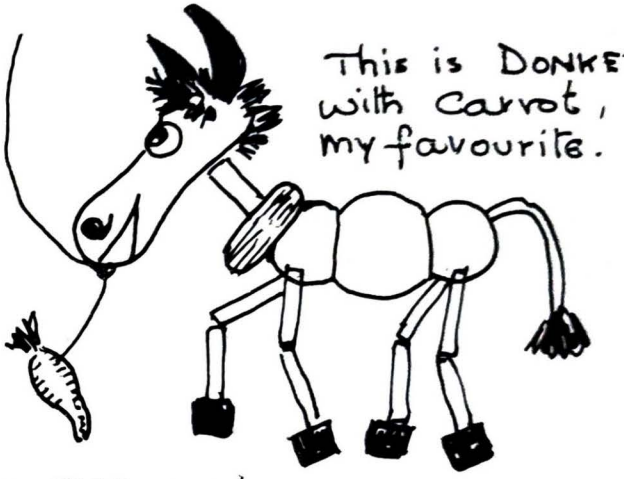
STRINGING STUNTS


HOW TO JUGGLE WITH A BALL
Make a detachable bar about 7" to 8" long from ½" dowel. Fix a screweye in middle & a hole each end. Strings attached to either end pass, via ball, down through each hand. A string from centre palm of screweye front eye passes through & down to ball passing hole parallel through a second which the to centre hole (through pass). Tie other two strings rocking bar under ball when in front of is held close to eye in palms of control & ball rests bar away from hands. Now if you pull raised. control, ball is Tilt bar & draw it back to control & it lands in one hand. Draw out again rock bar other way & as you return bar it lands on other hand.
This gives the impression the puppet throws the ball up with one hand & catches with the other.
To get more lift to ball tilt control up.
HOW TO STRING A VIOLIN PLAYER
The same principal applies to Violin player Draw bar away from control to pull Violin into shoulder. The string passes through screweye in his shoulder & is tied to base of violin. Rocking the bar works his bow.
To keep his bow in position the gut of his bow should pass beneath the violin strings.
Rock control & 'snug' the violin back into his shoulder several times during his performance.
HERE'S FUN WITH SEALS ALLOWS SEALS TO STAND A FLICK FROM
A LONG BAR FURTHER APART.
UPPERMOST END THROWS BALL UP A LITTLE, THEN TILT OTHER WAY & BALL FALLS ON OTHER SEALS NOSE. SEALS ARE EASY TO MAKE — USE OLD BLACK SOCKS & SUPPORT FROM SHORT BAR WITH STRINGS TO HEAD & BACK.

SOME EARLY ANIMALS

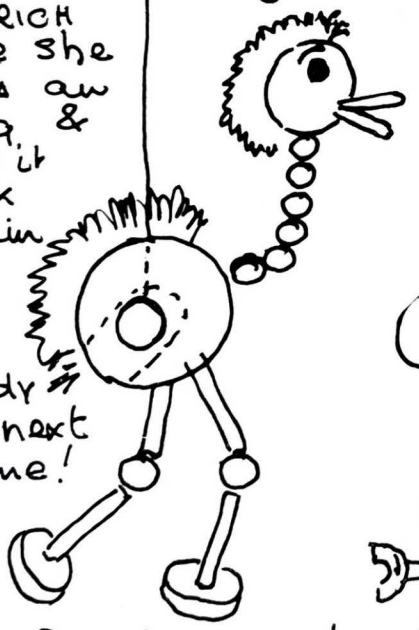


12 balls, some bamboo, a collar tongue & ears go to make up 'WAGS'.



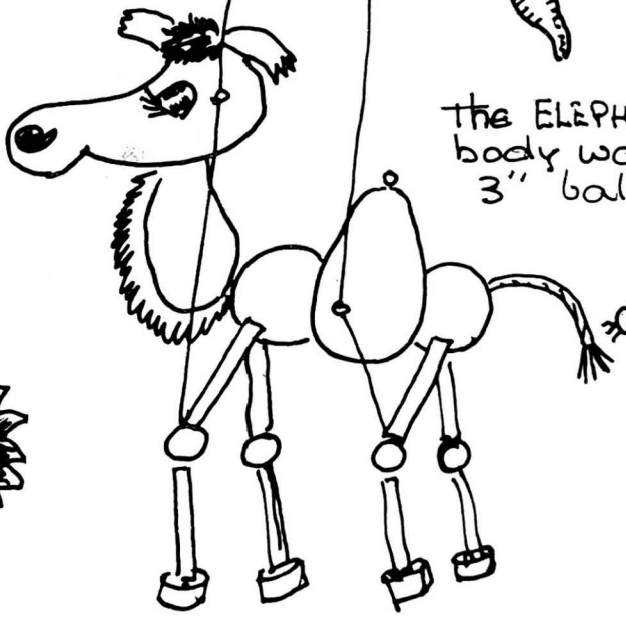
This is DONKEY with carrot, my favourite.

THIS is the original OSTRICH NOTE she lays an egg & put it back again



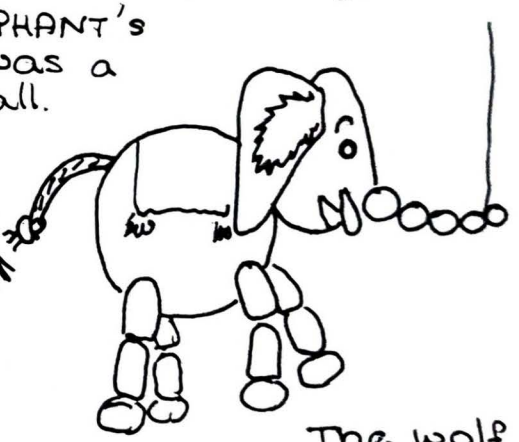
ready for next time!

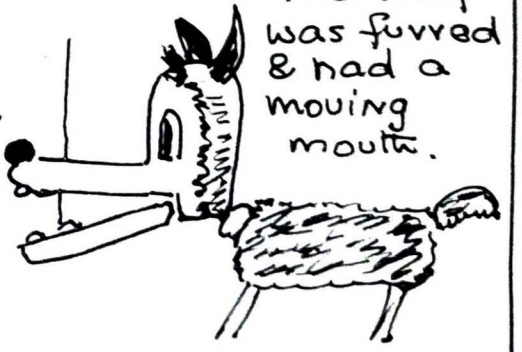
The Parrot was not a great success but it was colourful & sat on shoulders



The CAMEL was the only animal where the back leg strings were not crossed.

The ELEPHANT's body was a 3" ball.





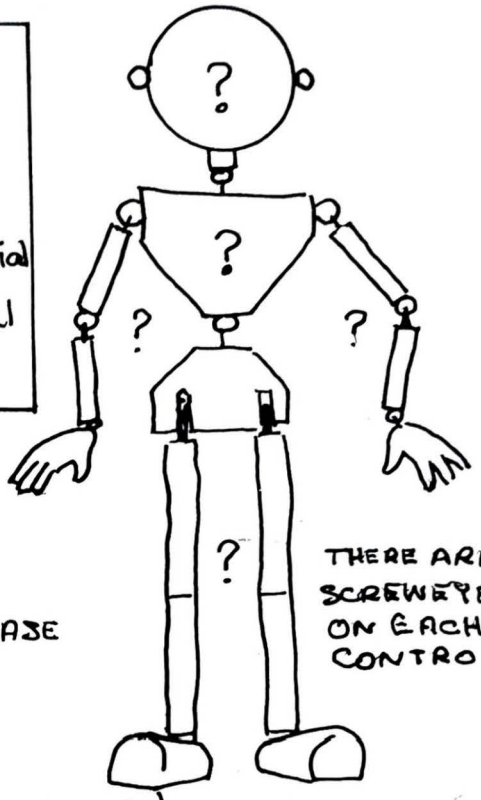
The wolf was furred & had a moving mouth.

HAS ANYONE GOT ANY OF THESE ?

THE GUESSING GAME

Information required —

① ... Number of Screweyes
② .... Miles of Thread
③ ... Gallons of Paint
④ .... Tons of moulding Material
⑤ .... Yards of dress material
⑥ .... Cubic feet of timber.



THERE ARE 4 SCREWEYES ON EACH CONTROL.

that have gone into Pelham Puppets over the past 25 years!

ANSWERS ON POSTCARD ONLY PLEASE

DATA TO ASSIST —

Number of puppets produced per day — (for 5½ days per week)

1st 5 years	2nd 5 years	3rd	4th & 5th
100	250	500	750 1500

1 puppet requires from 5 to 7 yds of Thread
About ¼ of total have only 3 yds

2500 heads use 1 gallon of paint
The feet hands & limbs use twice as much paint as the head.

Half the number of puppets have moulded parts these use about 4 oz. of moulding material.
On average you get about 4 pupper dresses to 1 yard of dress material.
Half the number of puppets have a 2" dia wooden head & they all use 3" x 2" x 1" for their bodies.

THE ABOVE INFORMATION GIVES YOU ENOUGH GUIDE TO MAKE YOUR CALCULATIONS. IT CAN ONLY BE GUESS WORK, SO PLEASE DO NOT WRITE TO ME FOR FURTHER EXPLANATIONS.

CHRISTOPHER HODGKISS, 9 Carleton Crest, Pontefract, Yorks.

MARK CHESTER, 5 Jerrard Drive, Sutton Coldfield, Warks.

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